

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 111

TOLEDO, OHIO

MARCH, 1946



SELF PORTRAIT

HEINRICH ALDEGRAVER

SHOEMAKER FUND PURCHASE



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART
ASSOCIATE EDITOR: NELL L. JAFFE, ASSISTANT TO THE DIRECTOR

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EDITORIAL

FOR the second successive year Museum Membership has shown a substantial growth.

This encourages us to believe that we will in due time have a membership in keeping with the size of Toledo, the importance of the Museum, and the use made of it by Toledo people.

There is still another reason for our pleasure in a growing membership. It gives promise of an enlargement of our program.

Interest rates have fallen from the five percent of the good old days to the two and a half of these days. Operating costs, whether for labor or materials, have increased. During the war we met the problem by curtailing activities.

Now that the war is over we should have more rather than fewer classes, larger rather than smaller exhibitions, regular rather than infrequent catalogues, announcements, and other publications, and should make many an improvement in our efforts to provide for the esthetic enlightenment and enjoyment of all the people of Toledo. These things a greater income from membership dues will permit.

Thus far our membership campaign has been concentrated on securing Active Members paying ten dollars each year. We need about five times as many of them as we now have. We must also secure a considerable number of Sustaining Members paying twenty-five, fifty, one hundred or more dollars per year.

Any of our present members who may be eager, or even willing, to become more substantial contributors to the work of the Museum will find their generosity gratefully accepted and wisely used.

THE TOLEDO MUSEUM OF ART NEWS

NEW MEMBERS OF THE MUSEUM

From July 1, 1945 to March 20, 1946

Mr. and Mrs. H. W. Applegate
Miss Herny Baehren
Mr. and Mrs. Malcolm Baxter
Mr. and Mrs. Julius Benway
Mr. and Mrs. H. Phelps Berdan
Mr. and Mrs. William M. Bergin
Mrs. Elizabeth J. Bistayi
Mrs. Carol L. Bishop
Mr. and Mrs. Herbert Boynton
Mr. and Mrs. Wesley D. Bueche
Mr. and Mrs. Horace H. Buggie
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Mrs. Emily Boice Crane
Mrs. William E. Cratz
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Mr. Richard Entenmann
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Dr. and Mrs. Hugh M. Foster
Mr. and Mrs. David S. Frank
Mr. and Mrs. Joseph Friedman
Miss Margaret Freund
Mr. and Mrs. A. J. George
Mr. and Mrs. L. Jay Gifford
Mr. and Mrs. Joseph I. Glickman
Mr. and Mrs. Oliver Goshia
Mr. and Mrs. George Gould
Mr. and Mrs. Harry M. Gould
Dr. and Mrs. Wendell W. Green
Mr. and Mrs. George E. Gregory
Mr. and Mrs. Otto H. Greunke
Mr. and Mrs. Richard G. Haley
Miss Agnes D. Hardee
Miss Lucile May Hartman
Mrs. Louis W. Hassensall
Mr. and Mrs. Eugene P. Heiles
Mr. and Mrs. T. Y. Hewlett
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Mr. and Mrs. Seymour Hoff
Mr. and Mrs. Daniel P. Holzemer
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Mr. and Mrs. H. Robert Kinker
Miss Maribeth Kitt
Dr. and Mrs. Alexander W. Klein
Mr. and Mrs. Harold Kripke
Mr. and Mrs. Francis M. Laudenbach
Mr. and Mrs. Calvin Lieberman
Mr. and Mrs. William L. Locke
Mr. and Mrs. Lawrence J. Loughlin
Mr. and Mrs. John G. Lownsbury
Mr. and Mrs. C. Dean Lowry
Mr. and Mrs. Kenneth M. Lyons
Mr. and Mrs. Roland H. Marker
Mr. and Mrs. Evan G. Marquardt
Dr. and Mrs. Howard A. Martin
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Dr. and Mrs. Donald C. Mebane
Dr. and Mrs. William H. Meffley
Mr. and Mrs. Donald F. Melhorn
Mr. and Mrs. Siegfried Metzger
Mr. and Mrs. William Michaels
Mrs. James Moon
Mr. and Mrs. Morris F. Moore
Dr. and Mrs. Frank W. Morley
Dr. and Mrs. Foster Myers
Mr. and Mrs. Harold E. Nelson
Dr. Leonard Nippe
Mr. and Mrs. Louis J. Norton
Mr. and Mrs. Howard H. Nusbaum
Mr. and Mrs. Herbert E. Oatis
Mr. and Mrs. Conant M. Ohl
Mr. and Mrs. Sherwood M. Pinkerton
Mrs. Lillian S. Popper
Mr. and Mrs. T. A. Peters
Mr. and Mrs. Howard M. Price
Mr. and Mrs. Edward Ramage
Dr. and Mrs. Walter W. Randolph
Mr. and Mrs. Lynnel Reed
Mr. and Mrs. Jules J. Roskin
Mr. and Mrs. Edward C. Rundell
Miss Margaret Schaff
Mr. and Mrs. R. LeRoy Schell
Mr. and Mrs. Emil A. Schmidt

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Mr. and Mrs. Milton Silverman
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Mr. Earl P. Smith
Mr. and Mrs. Edgar Sorton
Mrs. Fred R. Southard
Mr. and Mrs. James Spencer
Mr. Edward A. Sprigg
Mr. and Mrs. George S. Stahl
Mr. and Mrs. Carl A. Stock
Mr. and Mrs. Clark J. Taylor

Dr. and Mrs. Thaddeus W. Taylor
Mr. and Mrs. Charles L. Turley
Mr. and Mrs. Edward R. Wandtke
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Mr. and Mrs. James D. West
Mr. and Mrs. Foster E. Williams
Mr. John D. Wilmington
Miss Marian Wood
Dr. Zale A. Yanof
Dr. and Mrs. Roland C. Young
Mr. Ralph W. Zimmerman

ADDRESS OF THE PRESIDENT

THIS has been an eventful year both for the country, and in a lesser degree, for the Toledo Museum of Art. A number of our men have come back from the Service and this institution has taken a new lease on life. With active younger men working again it has brought down the average age of our staff and increased the operating efficiency immeasurably. We are in hopes now of getting back to more normal conditions. On the feminine side we have had some resignations but have been fortunate enough to fill the vacancies satisfactorily. In fact the teaching staff compares favorably with any in our history.

The Museum has made some important acquisitions this past year, but few outstanding works have as yet come from abroad. We have conducted with considerable success a quiet campaign for new members, but our total is still far below what it should be for our importance in this community. We will continue our efforts. Our financial structure is a bit disturbing, what with increased costs and constantly decreased return on our holdings. We will keep our budget balanced, though, even if it requires drastic action.

Our trustees as well as our present members can be helpful in soliciting interest in the Museum. After all, it is better known nationally and internationally than any institution in our city. In fact, many foreigners know more about it than our own citizens. We speak from experience because we are constantly showing Europeans through our galleries—men and women who have heard of us and even know from study our collections. I think we are all proud of the Toledo Museum of Art and yet take it too much for granted. You can all help in keeping it before the public and in bringing new members into the fold. We will appreciate their moral as well as their financial support. It was organized for the benefit of the citizenship of Toledo and belongs to all of us.

REPORT OF THE DIRECTOR FOR 1945

THE war years have not been salutary to cultural institutions. With the notable exception of the National Gallery in Washington, which, counter to the trend, has in this period taken its place among the greatest of the world, most colleges, libraries, and museums have marked time. To the general rule, the Toledo Museum is no exception.

In retrospect, our operations of the past two decades appear as a series of five year plans. And, as is the case with the Russians, much of our previous accomplishment has suffered from the war.

The completion of the first addition to the building, late in 1925, coupled with the deaths of our Founder and first director, marked the end of one and beginning of another period in our history. For the next five years we were developing our collections, improving our exhibitions, testing our educational theories, and perfecting the plan for growth which had been envisioned and underwritten by Mr. Libbey. Construction of the final additions to the building and the mastery of the operation of the completed plant, in its educational as well as its mechanical workings, occupied the greater part of the next five years. In the third five years, still keeping uppermost our most important function, the development of our collections, as we always have and should, we broadened and deepened our educational scheme, bringing it to a highly satisfactory state.

Then came the war. Restricted leisure and transportation reduced our attendance; a shrinking staff decreased our offerings. Accessions became less frequent; exhibitions increasingly difficult. The Saturday children stayed by us, at times taxing our ingenuity to provide for their instruction.

Now, along with the rest of the world, we are entering the period of reconstruction. Our staff is being rebuilt. Mr. Furman has returned from the army and resumed his work as Secretary to the Director. Mr. Hutchins has retired as Superintendent of Buildings and Grounds and has been succeeded by Mr. Brockseker, who has been released by the navy. Others who have been on military leave have returned or soon will return to take up their work, which, in their absence, has been performed by older people, accomplished by some other expedient, or neglected.

The consolidation of our School and Educational Department has worked out well, and we now have a complement of capable and enthusiastic instructors. Some additions to personnel remain to be made as our work expands to its previous proportions. Our music education is functioning smoothly and competently. Our concert

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DESIGN FOR COLOR

LUIGI LUCIONI

GIFT OF ELIZABETH C. MAU

course has never been more enthusiastically received than in the current season. Our administrative staff, which has uncomplainingly endured its burdens, will be strengthened in the coming year.

It is now our hope to revise our scheme of adult instruction, particularly as it pertains to college credit, in line with such progress as has recently been made in art education and in accord with sound theory. Last year, after a long period of experimentation, we abandoned manual instruction in art for pre-school and kindergarten groups. The broad plan of our regular design classes for children has long been thoroughly satisfactory, and is subject to revision from time to time in detail only.

We plan in the future to hold our more important exhibitions for longer periods. We began this practice last year. The availability in this country of the Masterpieces from the Cook Collection presented a unique opportunity. They remained on exhibition with us for six months. The Paintings of the French Countryside were shown throughout October and November. It is our belief that a two months' period for such exhibitions will more adequately justify the effort and expense which go into them and make them of greater use to our visitors.

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HOUSE IN THE PINES

SIDNEY LAUFMAN

GIFT OF ELIZABETH C. MAU

As soon as international trade is re-established, and with it, we trust, free trade in works of art, we hope for much more extensive additions to our collections than have been made in recent years. We have not done so badly in this field in 1945. As the gift of Mrs. Charles Lockhart McKelvy, we have received the beautiful painting by Hubert Robert called *Cascades near Rome*, belonging to a period which we have long been anxious to show. A portrait bust by a contemporary sculptor, Polygnotos Vagis, is the gift of the Schilling Foundation. Five fine pieces of Chinese pottery were given by Mr. H. A. Fee whose benefactions have become almost an annual event. Miss Elizabeth Mau's bequest has made possible the purchase of paintings by Sidney Laufman and Luigi Lucioni. The income from the first bequest ever received by the Museum, that of Frederick L. Shoemaker, has enabled us to secure two splendid engravings, one by Albrecht Dürer and the other by Heinrich Aldegraver. Morris H. Hobbs has given us two of his own best etchings. A Sumerian head, about 4800 years old and hence one of the very earliest works in our collection, has been acquired as the gift of Mr. Libbey, as have two fine pieces of ancient glass and three stained glass panels of the thirteenth and fourteenth centuries.

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When the first unit of this building was opened in 1912, Mrs. Libbey established a gallery in memory of her father, Maurice A. Scott. It was her intention to show the history of painting in the United States. She had progressed far with this design during her lifetime, and by bequest provided for the continuance of the plan. Anticipating the availability of funds from that bequest, we have made three most important additions to the Scott Galleries. One is a landscape by John F. Kensett who was active around the middle of the last century. Another is a portrait by S. F. B. Morse whose fame as inventor far over-shadowed his renown as artist. The third is a portrait by one of the earliest painters to practice in what is now the United States, Robert Feke.

From Mr. Libbey's bequest for the purchase of works of art, the two most important acquisitions are paintings. One of them is the Lorenzo Monaco from the Cook Collection shown here last season. We believe it to be the finest of the ten or so paintings by the artist in American museums, and perhaps his best anywhere. In our collection it marks the turn from the fourteenth to fifteenth century in the history of Italian art and becomes our opening word in the story of the Renaissance. Our other most notable acquisition had likewise been previously exhibited here. Peasants before an Inn by Jan Steen was shown in 1940 with pictures sent over to this country from Europe for the New York and San Francisco World's Fairs.

It is thirteen years since we opened our completed buildings. Since then a number of museums and museum additions have been opened. Two of them are notable for their use of improved materials and equipment. The Museum of Modern Art, in its preoccupation with a stylized scheme of modernistic construction, has failed to make successful use of the museum's most vital tool, light. In its emphasis on display, it has frequently made the method of showing dominate the thing shown. This very emphasis has aroused us all to the importance of improving our methods of showing works of art. The National Gallery in Washington, with its wealth of great masterpieces, has brought out the best that is in them by remarkably successful lighting and by showing its paintings and its sculptures against most felicitous backgrounds. Being undistracted by any attempt to prove a thesis in either building or installation, it has, with rare exceptions, made the most of each individual work of art without over-dramatizing either the thing itself or the setting which it has created for the thing.

In our own Museum, being unable to purchase new wall fabrics, we have resorted to the use of paint to refurbish our backgrounds. Learning through trial and error, we produced very satisfactory

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PIRATE'S ALLEY

BY MORRIS H. HOBBS



ST. LOUIS CATHEDRAL

GIFT OF THE ARTIST

backgrounds for the Secor Collection of Paintings and the Egyptian Gallery. Encouraged by this success and by the accomplishments of the Philadelphia Museum, we devised a scheme of related but strong and clear colors for the walls and the case backgrounds of our galleries devoted to Assyriology, Modern Glass, Ceramics, Oriental Art, Books and Manuscripts. These fresh, bright colors have so enlivened the rooms and enhanced the objects displayed, that we find them attracting increasing numbers of our visitors.

Time was when the Museum was the best-lighted building in Toledo. That is still true on a bright sunny day, for nothing can equal daylight with its continuous variation producing for each picture a myriad of nuances enhancing its value a thousandfold. When the soot and smoke, which our community permits to be discharged by industries and homes alike, so blackens the overhanging clouds that sunlight cannot pierce them, we must resort to electricity. In its use we no longer compare favorably with many local commercial installations. As materials become available, we must devise a complete revision of our artificial lighting system. We must also make improvements in the details of our skylights and the glass ceilings of our galleries.

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We have always found it essential, partly because of the smoke and soot in the atmosphere which even our air washers and filters will not totally eliminate, and partly for other reasons, to put glass on our paintings. We must find some way of minimizing the reflection which comes from this glass.

When our ventilating system was installed in the early thirties, it was, if not the last word in such equipment, at least a very close approach to it. Technological advance now does, or soon will, offer numerous improvements. We should be able, with equipment soon to be available, to reduce materially the range of humidity. We should also be able, with electrical devices, to precipitate a great proportion of the dust and dirt with which the Toledo atmosphere is surcharged.

Our building, as completed in 1933, provided a considerable space for future expansion. For some time we were able to accommodate the growth of our collections by eliminating from our galleries works which had outlived their usefulness. The time has now come when we must give serious thought to translating more of the unfinished areas into exhibition space.

There is much work to be done which falls into the category of deferred maintenance. Some, such as the replacing of the draperies in the Auditorium and the redecorating of the galleries, is patent to any eye. Much, such as the renewal of radiation and piping in the basement, is concealed from everyone except those directly concerned.

Our attendance for last year was but 186,913, the lowest which we have known for many a year. At that, 40,000 more people visited the Art Museum during the year than attended the baseball games in Toledo during their season. Despite this, we are no more satisfied with our attendance record than the baseball club is. We have made very little attempt during the war to keep up our long-standing record of high attendance. The time has come to resume our efforts. To that end, we again will send to our Members and other interested people notices of our exhibitions and activities, a practice discontinued as a wartime economy. We will make a more strenuous effort to place our publicity in the newspapers and on the radio. We returned to the broadcast of brief talks on Museum activities and collections in the fall of 1945, and will continue throughout this season. We also broadcast a number of music programs to the schools during the fall.

Our problems of rebuilding, whether of attendance, curriculum, staff, or physical plant are not difficult, but are not to be taken lightly. We are not proposing that we adopt at this time any specific five-year plan, but we might remark that another five years will

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CHINESE POTTERY

GIFT OF H. A. FEE

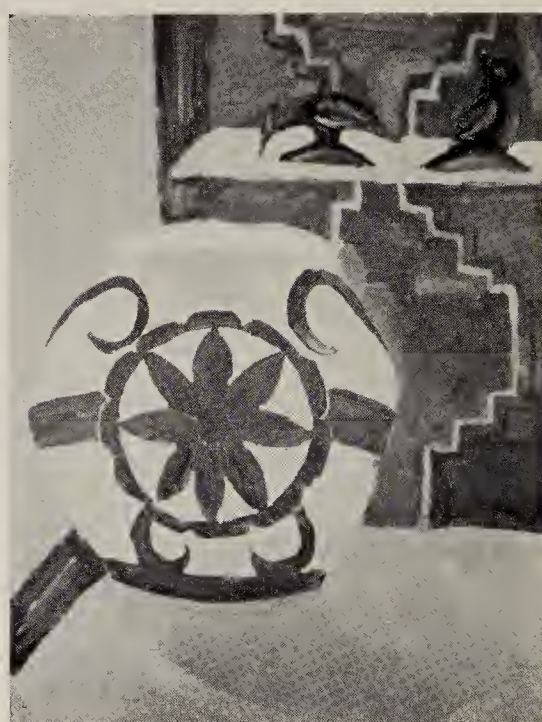
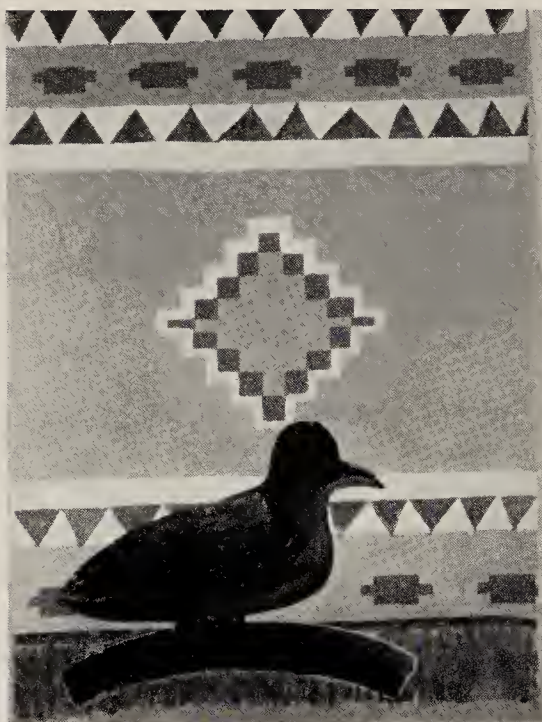
bring us to our semi-centennial. That might well be a rallying point at which we could hope to attain goals of larger membership, increased endowments, augmented collections, improved educational facilities.

Art and museums of art have an important place to fill in the postwar world. Mankind is tormented today by a growing sense of insecurity. This is not the result of lack of physical possessions, for never has man had more material things, and the haves are fully as terrified as the havenots. It is rather that subversive forces have attacked beliefs and respects that have long been considered fundamental to human progress. Frightful as have been loss of life, destruction of property, waste of natural resources, they are but slight as compared to the setting of men's minds awry and the weakening of moral fibre that have come not from the war but from the philosophies which produced the war.

The art of the past is the common heritage of all peoples. It bears a message of permanence and security as well as of beauty. It offers stimulus for the intellect, solace for the soul. For many years the picture stood with the Word in communicating the message

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of the Church for the salvation of mankind. Now the museum, as the chief custodian of art, can use this great force of art for the spiritual regeneration of man, lifting him through beauty to greater understanding and enjoyment of his life on this earth.



SCHOOL OF DESIGN STUDENTS USE MOTIFS OF
OBJECTS IN EXHIBITION OF AMERICAN INDIAN ART

EXHIBITIONS

A showing of more than eighty water colors by eighteen contemporary American artists, which opened on March 3, will continue on view throughout the month of April. The exhibition represents work by painters who have not previously been included in our water color shows and includes an interesting variety of subjects and techniques.

For the month of April there will be shown in Gallery 8, twenty-five flower paintings by Mark O'Dea, which have just concluded a New York exhibition. They are interesting for their depiction of unusual arrangements and combinations of flowers.

The Twenty-Eighth Annual Exhibition of the Toledo Federation of Art Societies will be held in the Museum during May. Entries are limited to the works of artists living in Toledo and within a fifteen-mile radius, and former residents of Toledo. Paintings, prints, drawings, sculpture, ceramics, metal work, weaving, and other crafts may be submitted. The 1946 Jury consists of Frank N.

Wilcox, Cleveland artist and teacher; William F. Matthews, New York artist; Glenn M. Shaw, Cleveland craftsman and teacher. All work must be received at the Museum no later than April 13. As last year cash prizes will be awarded in all classes, the prize funds obtained by contributions from interested people.

ALDEGRAVER'S SELF PORTRAIT

AMONG the most interesting works of the earliest engravers were portraits of their notable contemporaries and of themselves. Since there were no mechanical processes for reproducing paintings or for making likenesses, such as the photograph, the demand for portraits of religious leaders, rulers, popular figures, was met by the engraving, which could furnish a number of impressions.

An important sixteenth century engraved portrait has recently been acquired by the Museum through the Frederick B. and Kate L. Shoemaker Fund. It is a Self Portrait of Heinrich Aldegraver, painter and engraver, one of the group of artists known as the Little Masters. This name was possibly given to them because most of their work was small in size, sometimes no larger than a postage stamp. Aldegraver, with the brothers Beham—Hans Sebald and Barthel, Georg Pencz, and Albrecht Altdorfer formed a circle of artists in Nuremberg, the native town of the greatest artist of his time, Albrecht Dürer. It was Dürer's genius and fame which, no doubt, brought them to Nuremberg, and his influence is noted in the work of all.

Heinrich Aldegraver is considered one of the most talented of the Little Masters. He, like so many others, was trained as a goldsmith, the minuteness and sureness of line essential to this craft reflected in beautifully executed engravings on metal from which impressions could be made. He was a true successor to Dürer in the perfection of his drawing, beauty of detail in costume and ornament. The Self Portrait in the Museum's collection is a superb example of the art of engraving on metal and of Aldegraver's work.

The artist was born in Soest in Westphalia in 1502. There is no doubt about the date of his birth since he includes both his age and the date of the print on his two self portraits, one done at the age of twenty-eight and our own, at the age of thirty-five, which is inscribed as having been done in 1537. This Self Portrait, one of the larger works of Aldegraver,—it is 5½ by 7½ inches—is a masterly character study, showing the artist as a mature, thoughtful, and keen-minded man. The pose and technique are in the tradition of the period. The drawing of the strong features, curled beard, the

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fluted collar, and folds of the cloak show the artist's mastery of his medium. In the background, made up of fine horizontal lines, are the letters AG, the recognized monogram used by Aldegraver, which represents the old documentary form of his surname, Alde Grave.

In the fifty-six years of his life, Aldegraver engraved numerous works, among them his largest—at least twelve inches high—and perhaps best known portrait, that of John of Leyden, and those appealing prints in small size in the popular story-telling series of the period, which include classical, mythological and religious subjects, and above all scenes from contemporary life.

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The President of the Republic of Chile has conferred the Order of Merit with the rank of Commander on Blake-More Godwin, Director of the Toledo Museum. The presentation on behalf of the President was made by His Excellency, Senor don Marcial Mora, Ambassador to the United States, in recognition of Mr. Godwin's efforts in promotion of interest in Chilean cultural activities. Previously both Mr. and Mrs. Godwin had been made honorary members of the Faculty of Fine Arts of the University of Chile.

Having completed the consolidation of the Museum School and the Educational Department last year, Molly Ohl Godwin, Dean, went on half time with the beginning of the season in September. In addition to her administrative duties, she gives a course in Art History in the spring term and continues to offer talks on Museum collections to clubs, churches, and other groups.

One of the most recent art publications is a volume on Piero di Cosimo by R. Langton Douglas. In the course of establishing this much neglected artist in his rightful place among the Florentine Masters of the Renaissance, the author devotes considerable attention to the Adoration of the Child in the Toledo Museum. Mr. Douglas accords high praise to our painting. He determines its date on the basis that if the tradition that it was given to a lady of the Guiducci family by Lorenzo de' Medici be true, it must have been completed before Lorenzo's death on April 9, 1492. Although we had thought from its style that it might have been done about 1495, it is interesting to consider that it may have been painted, or finished, in the year in which Columbus discovered America.

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The Museum has been honored by Governor Lausche's appointment of J. Arthur MacLean, Curator of the Museum, to the Board of Trustees of the Ohio State Historical and Archaeological Society. The Society has jurisdiction over all the monuments and museums owned by the State including the Mound-Builder sites. Mr. MacLean has been interested for many years in these activities within the state and is well qualified for the position, in which he will contribute to the further advancement of historical and archaeological activity in Ohio.

Margaret Demorest Bigelow has recently been appointed a Museum instructor. She has been giving a series of gallery lectures on Sunday afternoons, art talks to children on Saturdays, takes part in the Museum's weekly broadcasts over WTOL, and is available for talks to children and adult groups. Mrs. Bigelow, a graduate of Scott High School, received her B.A. and M.A. in English Literature and her B.S. in Education from Ohio State University. She taught for several years, and during the war held a number of important positions, including that of technical librarian with the Signal Corps Intelligence Division in Washington.

Emma Leah Kern Bippus, a new member of the Museum staff who has been giving lectures for children and adults as well as teaching the Saturday classes, is one of the Museum's former students. She received her B.A. at Toledo University, taught art in the Toledo and Marion, Ohio, Public Schools and also at Maumee Valley Country Day School. She has also been associated with the Curtis Publishing Company and the Department of Labor, doing personnel and survey work.

We have received many inquiries as to the authorship of the article on Pesellino in the December issue of the Museum News. As there may be others who have some mild curiosity on this subject, we will satisfy it, and perhaps save the time of additional correspondence, by stating it was written by Blake-More Godwin.

All of the Museum employees who have been on military leave have now been released from the services. Kenneth H. Brockseker, formerly Assistant Superintendent of Buildings, who was in the Navy, stationed in the Pacific, on his return was promoted to Superintendent of Buildings. Others who have resumed their duties at the Museum are Wilfred Thomas, with the Army in the Aleutians for several years, and Richard Lake, Robert Flahie, and James Hall, with the Army in the European theatre.

OFFICERS OF THE TOLEDO MUSEUM OF ART

| | | |
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|--|---|
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| MARY JO ADAMS, Bursar | ZELLA MAY CASE, Instructor |
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| GERDA STANGER, Librarian | A. BEVERLY BARKSDALE, Supervisor of Music |
| HELEN B. MASON, Secretary to the President | EVELYN WAHLGREN, Instructor in Music |
| | KENNETH H. BROCKSEKER, Supt. of Bldgs. |
| CAROLINE RANSOM WILLIAMS, Honorary Curator of Egyptology | |

MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 2 to 6 P.M. The Museum is closed on New Years and Christmas.
Admission to the Museum and its regular educational activities is free at all times.
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART